

# **Accelerando**

**Sunday February 12, 2017**

**ESPRIT  
ORCHESTRA**

**Alex Pauk, Founding Music  
Director & Conductor**

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# MUSIC DIRECTOR'S MESSAGE

## EXHILARATION

Esprit Orchestra concerts featuring premieres are always exhilarating affairs and this evening's concert is no exception in providing for much musical excitement. Not only do we have three World Premieres, but also, a Toronto Premiere and a Canadian Premiere.

It's a pleasure to offer you music by long-time friends of Esprit, John Rea and José Evangelista, composers who were commissioned in Esprit's first years and whose music has appeared regularly in our concerts ever since.

Our commitment to building such long-term musical relationships continues with Adam Scime who, after our earliest encounters with him as a student, will have his second Esprit-commissioned work performed tonight. We also look forward to an ongoing connection with Analia Llugdar whose music is being performed by Esprit for the first time.

Conlon Nancarrow's music represents our special interest in presenting strong, independent and vital musical voices of the twentieth century that may have not received the attention they deserve.

With these thoughts in mind, I'm pleased that you are with us this evening to share Esprit's musical exploration and adventure.

Yours sincerely,

A handwritten signature in black ink, reading "Alex Pauk". The signature is fluid and cursive, with the first name "Alex" and last name "Pauk" clearly distinguishable.

Alex Pauk, C.M.

Founding Music Director and Conductor

# ***Accelerando***

## **ESPRIT ORCHESTRA**

**ALEX PAUK, Music Director and Conductor**

Sunday February 12, 2017 | Koerner Hall

**7:15pm**

**Pre-Concert Talk**

Hosted by Alexina Louie

**8:00pm**

**Concert**

### **PROGRAM**

**John Rea**  
(Canada)

***Survivance***: Sesquie for  
Canada's 150<sup>th</sup>\*\*\*\* (2017)

**Adam Scime**  
(Canada)

***Surfacing***\*\*\* (2017)

**Conlon Nancarrow**  
(U.S.A/Mexico)

***Piece No.2 for Small Orchestra***\*\*  
(1985)

### **INTERMISSION**

**Analia Llugdar**  
(Canada)

***El canto del viento***\*\*\* (2017)  
(*The singing of the wind*)

**José Evangelista**  
(Canada)

***Accelerando***\* (2016)

\*Toronto Premiere

\*\*Canadian Premiere

\*\*\*World Premiere commissioned by Esprit with generous support from **The Koerner Foundation**

\*\*\*\*World Premiere commissioned by the Toronto Symphony Orchestra on behalf of the Esprit Orchestra in celebration of the 150<sup>th</sup> Anniversary of the Confederation of Canada

Concert Sponsor: **The Max Clarkson Family Foundation**

# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor

## VIOLIN I

Stephen Sitarski,  
*concertmaster\**

CHAIR SPONSORED BY  
DAVID NOVAK

Corey Gemmell  
CHAIR SPONSORED BY  
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Sandra Baron  
Joanna Zabrowarna  
Laurel Mascarenhas  
Kate Unrau

## VIOLIN II

Bethany Bergman\*  
Hiroko Kagawa  
Louise Pauls  
Michael Sproule  
Janet Horne Cozens  
Erica Beston

## VIOLA

Douglas Perry\*  
CHAIR SPONSORED BY  
EDRED FLAK

Rhyll Peel  
Katherine Rapoport  
Nicholaos Papadakis

## CELLO

Marianne Pack\*  
CHAIR SPONSORED BY  
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Peter Cosbey  
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Mary-Katherine Finch  
Jill Vitols

## BASS

Hans Preuss\*  
Natalie Kemerer

## FLUTE

Douglas Stewart\*  
Leslie Newman, *piccolo*  
Maria Pelletier, *piccolo*

## OBOE

Clare Scholtz\*  
SPONSORED BY  
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Karen Rotenberg



## CLARINET

Colleen Cook\*  
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Richard Thomson,  
*bass clarinet*  
James Ormston

## BASSOON

Gerald Robinson\*  
William Cannaway,  
*contrabassoon*  
Stephen Mosher

## HORN

Christine Passmore\*  
Diane Doig

## TRUMPET

Robert Venables\*  
Anita McAlister

## TROMBONE

David Archer\*  
David Pell

## TUBA

Scott Irvine

## PIANO

Stephen Clarke  
CHAIR SPONSORED BY  
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Benjamin Smith

## HARP

Erica Goodman\*  
CHAIR SPONSORED BY  
ALAN TOROK

## PERCUSSION

Ryan Scott\*  
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ROBERT MORASSUTTI

Mark Duggan\*  
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CHANTAL PERROT

Trevor Tureski, *timpani*

*\*Denotes Principal Player*

**ESPRIT extends a warm welcome to the following groups at tonight's concert:**

All Syrian Newcomers with the Together Project and COSTI Immigrant Services

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Claude Watson School for the Arts

# ALEX PAUK

Founding Music Director and Conductor

Alex Pauk was inducted into the Order of Canada on September 23<sup>rd</sup>, 2015. Through founding Esprit Orchestra in 1983 and devoting the organization to new music, Pauk revitalized orchestral life for composers across Canada. Through building and sustaining Esprit's high calibre performances, commissioning program, innovative programming (70% Canadian), recordings, performing arts videos and DVDs, outreach projects, national and international tours, and interdisciplinary arts and multimedia ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor, he attains excellent performances on stage and in recordings. Pauk's commissioning of Canadian composers of all ages and stylistic trends is central to his work. In 2007, Pauk was a recipient of the Canada Council for the Arts Molson Prize, awarded to those who contribute to the cultural and intellectual heritage of Canada. Pauk's commitment to the community through Esprit has also garnered SOCAN and Chalmers Awards, as well as three Lieutenant Governor's Arts Awards. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and programming.

In addition to his work as a conductor, Alex Pauk has a prolific career as a composer, having written music for every kind of performing ensemble as well as dance and theatre companies. Pauk has composed for and conducted more than sixty works for organizations such as the Société de Musique Contemporaine du Québec, CBC Vancouver Orchestra, New Music Concerts, Quebec Symphony Orchestra, Hannaford Street Silver Band, Vancouver New Music Society, the Toronto Symphony Orchestra, and Esprit Orchestra.

Alex Pauk graduated from the University Of Toronto Faculty Of Music in 1971. He currently resides in Toronto with his wife, Alexina Louie, who is his vital partner in the development of Esprit Orchestra.

# STEPHEN SITARSKI

## Concertmaster

Stephen SitarSKI enjoys a varied career as a violinist and musician. He is Concertmaster of both the Hamilton Philharmonic Orchestra and Esprit Orchestra, and held the same position with the Kitchener-Waterloo Symphony (KWS) for 15 seasons (1997 – 2012). During his tenure in K-W, Mr. SitarSKI became Artistic Director of the KWS Baroque and Beyond. Stephen has also been guest concertmaster across Canada and the United States, working with many distinguished conductors including Mstislav Rostropovich, Bramwell Tovey, and James Judd. He has served as Associate Concertmaster of the Canadian Opera Company, the Winnipeg Symphony Orchestra, and was guest concertmaster and soloist with the National Ballet Orchestra for *Eugene Onegin* and *Russian Seasons* in March 2011.

Stephen frequently appears as soloist with many concertos in the standard repertoire as well as concertos written especially for him by Canadian composers such as Kelly-Marie Murphy (*Blood Upon the Body, Ice Upon the Soul*, 2006 premiere with Kitchener-Waterloo Symphony), and Glenn Buhr (Violin Concerto, 2000 premiere with Kitchener-Waterloo Symphony). Stephen is a founding member of Trio Laurier, formed in 2007 with cellist Paul Pulford and pianist Leslie De'Ath, and is a regular participant in diverse chamber groups and festival events nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed the Art of Time Ensemble and Soundstreams, with which Stephen completed a tour in May 2012 to Taiwan and China, performing works by Tan Dun and R. Murray Schafer.

As an arranger, Stephen has arranged music for the Emperor Quartet, Quartetto Gelato (*Octosca*) and the Kitchener-Waterloo Symphony (Canadian and Italian national anthems). Stephen was awarded the Queen's Jubilee Medal, a nomination submitted by the National Youth Orchestra, where he is a faculty member. Stephen is also on the faculty of Wilfrid Laurier University in Waterloo, as well as Toronto's Glenn Gould School at the Royal Conservatory of Music. He maintains an active private studio.



## COMPOSER BIOGRAPHIES

### JOHN REA

(b.1944)

Recipient of many awards, John Rea has been frequently commissioned and has written works in several genres: chamber music, music-theater, electroacoustic music, and

compositions for large ensemble such as orchestra, ballet, choral, and opera. Orchestras across Canada and in Europe have performed his music.

Since 2001, his re-orchestration for 21 players of Alban Berg's operatic masterpiece, *Wozzeck*, op.7, commissioned and first performed by the Nouvel Ensemble Moderne (NEM) in 1995 has been performed in a dozen new productions around the world. Most recently, his re-orchestration for 28 players of Berg's *Three Pieces for Orchestra*, Op.6 was premiered in Winterthur (Switzerland) and Montreal. Since 1973, Rea

has taught composition, music theory, and orchestration at McGill University.

Biography by: Composer

### ADAM SCIME

(b.1982)

As a young composer and performer living in Toronto, Adam Scime has been praised as "a fantastic success" (CBC), and "astounding, the musical result was remarkable" ([icareifyoulisten.com](http://icareifyoulisten.com)). The hallmark of his work has received many awards including the 2015 CMC Toronto Emerging Composer Award, the SOCAN Young Composer Competition, the Karen Keiser Prize in Canadian Music, and the Esprit Young Composer Competition. Adam was recently selected for the ECM+ 2016 Generations Project throughout which his piece *Liminal Pathways* was toured across Canada to 9 cities. Adam's music has been performed and commissioned by many

renowned ensembles and soloists including Nouvelle Ensemble Moderne, Esprit Orchestra, Array Music, The National Arts Centre Orchestra, The Gryphon Trio, New Music Concerts, Soundstreams, The Bicycle Opera Project, l'Orchestre de la Francophonie, Ensemble Contemporain du Montréal, Véronique Mathieu, Nadina Mackie Jackson, and Carla Huhtanen, among others.

In November of 2012, Adam's work was featured in the Emergents Concert Series, a series showcasing emerging artists from across Canada and hosted by the Music Gallery. In March of 2011, New Music Concerts premiered Adam's new trio *After the riot*, for a concert celebrating the music of the prominent late English composer Jonathan Harvey. New Music Concerts subsequently commissioned from Adam a piece for large ensemble and soprano Carla Huhtanen that premiered in the 2012/2013 concert season. In 2014, Adam's piece *Broken Images* was toured across China to

various new music festivals by a chamber group of renowned Canadian soloists. Adam has been selected for numerous composer workshops including Domaine Forget, The Soundstreams Emerging Composer Workshop, The Vocalypse Opera from Scratch Contemporary Music Workshop, and the Chrysalis Workshop with the Continuum Contemporary Ensemble, among others.

Biography by: Composer

## **CONLON NANCARROW** (1912-1997)

Conlon Nancarrow was an American-born composer who lived most of his life in Mexico. Nancarrow is remembered almost exclusively for the pieces he wrote for the player piano. He was one of the first composers to use musical instruments as mechanical machines, making them play far beyond human performance ability. He lived most of his life in complete isolation, not becoming widely known until the 1980s.

Today, he is remembered as one of the most original and unusual composers of the 20th century. His music has a mathematical beauty and elegance that happily coexists with musical expressiveness and a puckish sense of humor. This natural, organic 'double-esthetic' is one of his most relevant contributions to music history.

Nancarrow traveled to New York City in 1947, bought a player piano, and had a machine custom built to enable him to punch the piano rolls by hand. The machine was an adaptation of one used in the commercial production of rolls, and using it was very hard work, and very slow. He also adapted the player pianos, increasing their dynamic range by tinkering with their mechanism, and covering the hammers with leather or metal so as to produce a more percussive sound.

Having spent many years in obscurity, Nancarrow benefitted from the 1969

release of an entire album of his work by Columbia Records as part of a brief flirtation of the label's classical division with modern avant garde music. It was most notably György Ligeti who, fascinated by the music of his Mexican fellow composer, supported Nancarrow and became the most important advocate for the worldwide recognition of his musical lifetime achievement. In 1982 he received a MacArthur Award. This increased interest in his work prompted him to write for more conventional instruments, and he produced several pieces for small ensembles.

The complete contents of Nancarrow's studio, including the player piano rolls, the instruments, the libraries, and other documents and objects, are now in the Paul Sacher Foundation in Basel.

Biography published by: EAMDC

**ANALIA LLUGDAR**  
(b.1972)

Analía Llugdar is a Canadian/Argentine

composer who is currently based in Montréal, Canada. She studied piano and composition at Cordoba National University, Argentina. She continued her composition studies at University of Montréal, where she completed a Masters Degree with José Evangelista and a PhD in Music Composition with Denis Gougeon.

Drawing upon literature, history, dance, theatre, and plastic arts, Llugdar creates a contemporary reflection upon which, as a goldsmith working with sounds, she brings to the forefront her research for a new resonance through her mastery of instrumental techniques and eloquence of form. Forever renewed, her interest for the multiplicity of concourses allows her to create multidisciplinary works on subjects including aboriginal cultures, a radio essay by Antonin Artaud, a Juan Gelman poem, or world events. She has received several awards for her work, including the Victor-Martyn-Lynch-Staunton Prize from

the Canada Council for the Arts, the “Prix Opus du compositeur de l’année 08/09” from the Québec Council for Music, the 2008 Jules Léger Prize, the 2007 Contemporary Music Québec-Flandres Prize, and first prize at the CBC Radio Canada National Competition for Young Composers, among others.

Her music is performed in many festivals including Montréal Nouvelle Musique (MNM), Conference of Contemporary Music (Brussels), the International Society of Contemporary Music Concerts (Flandres), Biennal Musique en Scène 2008 (Lyon), Royaumont Voix Nouvelles (France), Domaine Forget (Quebec), Cornerstone Festival (Liverpool), Huddersfield New Music Festival (Huddersfield, UK), Presences China Concerts 2009 (Shanghai), TRANSIT festival (Belgium), Cervantino (Mexico), and MANCA (Nice).

Biography by: Composer

## **JOSÉ EVANGELISTA**

(b.1943)

José Evangelista pursues an artistic path by which he has explored ways of making music based exclusively on melody. Hence, he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony.

His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde, and that of modal musics.

Evangelista was born in Valencia, Spain in 1943. He began his musical studies with Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montréal in 1970, he studied composition with André Prévost and Bruce Mather. He has been a professor at the University of Montréal since 1979, where he

created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions, among others from Itinéraire (Paris), the Kronos Quartet, the Groupe vocal de France, the SMCQ, and the CBC.

His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as Ensemble Modern (Frankfurt), the Nieuw Ensemble (Amsterdam), Music Projects (London), the Orchestre philharmonique de Radio-France, the Montréal Symphony Orchestra, I Musici de Montréal, and the Nouvel Ensemble Moderne (Montréal).

Between 1993 and 1995 he was Composer in Residence with the Montréal Symphony Orchestra.






Biography published by: Canadian Music Centre

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We want to know what you think! Join our live Twitter feed tonight and you'll be entered to win a ticket to the final concert of the Esprit 2016/17 season, **Overdrive!** All you have to do is tweet using **#EspritO** and you'll automatically be entered.

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## PROGRAM NOTES

JOHN REA

*Survivance: Sesquie  
for Canada's 150<sup>th</sup>  
(2017)*

*Composer's Note:*

A fanfare  
commissioned by  
the Toronto

Symphony Orchestra on  
behalf of the Esprit Orchestra  
in celebration of the 150th  
Anniversary of the  
Confederation of Canada.

"There are two miracles in  
Canadian history. The first is  
the survival of French  
Canada, and the second, the  
survival of Canada."\*

*Survivance* is an active  
sense of presence, the  
continuance of native stories,  
not a mere reaction, or a  
survivable name. Native  
survivance stories are  
renunciations of dominance,  
tragedy and victimry.\*\*

\* *Canada et Canada Français*,  
Frank R. Scott

\*\* *Manifest Manners: Narratives  
on Postindian Survivance*,  
Gerald Vizenor

ADAM SCIME

*Surfacing (2017)*

*Composer's Note:*

*Surfacing* represents the  
second installment of a  
triptych of pieces for  
orchestra, each inspired by  
natural earthly phenomena.  
The first effort in this  
triptych, *Rise for  
Stereophonic Orchestra*  
(2014), is inspired by ocean  
behavior such as the tide and  
surface wave propagation.  
The third piece - an unwritten  
concerto for violin and  
orchestra - will draw  
inspiration from atmospheric  
behavior unique to the earth.  
The undulating textures and  
formal organization of this  
piece are governed by my  
creative interpretation of a  
variety of surface features  
and land formations covering  
planet Earth. As the  
piece unfolds, one may hear  
a variety of these features.  
There are echoes in the  
hallway of tectonic  
movement, bells singing in a  
cave of gypsum, the  
deepening of abyssals, and  
blankets of volcanic fields.  
Despite the influence of

various extra-musical phenomena, one's imagination should not stick to these features, but should be allowed to break loose into aimlessly rambling fantasy guided by the sound as the piece unfolds.

*Surfacing* was commissioned by Alex Pauk and the Esprit Orchestra and is dedicated to them. Special thanks go to the Koerner Foundation for their support of this project.

## **CONLON NANCARROW**

### ***Piece No.2 for Small Orchestra* (1985)**

#### *Conductor's Note:*

As a young composer, Nancarrow discovered that he wasn't able to find musicians who could proficiently perform the difficult, complex music he was writing. He discovered a way to achieve his desired musical results by turning to composing for player piano. By controlling the arrangement of holes which were punched into paper roles that affected which notes the mechanical piano played, he could organize his

compositional thoughts so that they would be heard exactly as he intended, no matter how dense, complicated or rapid they might be. A remarkable series of studies and works for player piano became the main body of his lifetime's compositional output.

However, late in his career, with the realization that musicians had developed new capabilities for performing difficult, complex music, he did compose a handful of pieces for small groups of musicians and small orchestras, *Piece No. 2 for Small Orchestra* being one of them. Spinning off some of the concepts developed in the player piano pieces, this piece demands fierce, precise rhythmic accuracy from each player, whether independently or in instrumental combinations. Layers of rhythms, each with different time signatures, are superimposed such that with each beat of the conductor, players often have to count seven, five or four notes (or rests) against similar but separate rhythms being played by others. This creates

an outrageous, original rhythmic complexity as well as energy and intensity.

This ingenious, imaginative piece, at times reflecting Nancarrow's early interest in the jazz rhythms of artists such as Art Tatum, has clarity in part due to sparse combinations of instruments. They hardly ever play together all at once. There is a leanness and vigour that comes through in the work's textures and the rapid fire, interlocking rhythmic ratios suggesting a link to the mechanical nature of what the composer explored in his player piano pieces.

## **ANALIA LLUGDAR**

### ***El canto del viento* (2017)**

*(The singing of the wind)*

#### *Composer's Note:*

"It flows over the plains, jungles and mountains, an infinite generous wind. In an immense and invisible bag, collects all the sounds, words and rumors of our land. The scream, the song, the whistle, the prayer; all the truth sung or cried by the

men, the mountains, and the birds go into the bewitched bag of the wind. But sometimes the burden is colossal, and ends up breaking the sides of the infinite saddlebag.

Then, the wind lets fall on the earth through the open gap, the thread of a melody, the woe of a *copla*, the brief grace of a whistle, a saying, a piece of heart hidden in the curve of a *vidalita*, the arrowhead of a *bagualero* farewell..."\*

*El canto del viento* is based on the eponymous story of Argentine poet and singer Atahualpa Yupanqui. After years of travel in the Argentine countryside and the villages of Latin America, Atahualpa Yupanqui tells in an autobiographical style, the people's way of life, their beliefs, their customs, their music, their poetry, their suffering, and their secrets.

Following the idea of the narrative, I elaborated sound masses that allow me to reproduce some characteristic sounds of the native music of northern

Argentina. The originality of music from this region resides precisely in its great timbral richness which derives its power in a kind of primitive and complex sound.

It is a form of music characterized by the rapid change of registers, abrupt changes of intensity, the use of glissandos, guttural sounds, nasal sounds, sounds which are at the limit between singing and crying.

But above all it is the flagrant contrast between an extreme simplicity in form and a deep complexity at the level of the timbre that is at the origin of what I consider the expressive force of the Argentine traditional music. It is this particularity that I wanted to reflect in this piece.

\* *El canto del viento*, Atahualpa Yupanqui

## **JOSÉ EVANGELISTA** ***Accelerando* (2016)**

*Composer's Note:*

*Accelerando* is centred around the idea of

movement. More precisely, an engine set in motion.

Forward motion and acceleration can evoke progress; in this case, we are celebrating the progress accomplished by the Montréal subway network during its 50 years of operation. Finally, I associate our metro system with the idea of progress into the future, as a form of clean transportation energy.

Formally, my piece is built around a cyclical melody: the end is linked with the beginning, like a system of subway stations. The harmonic colour comes from a vertical reading of the cyclical melody. This movement parallels that of a train moving from one station to another.

The title of the piece refers to acceleration, and from a rhythmic point of view, the acceleration evolves between 40 and 132 beats per minute. I've also incorporated some of the familiar sounds of Metro trains.

# THANK YOU!

**ESPRIT ORCHESTRA gratefully acknowledges  
the supporters below for making this season possible.**

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Anonymous (4)

This listing reflects our best efforts to  
publish current information as of  
January 31, 2017. Please contact the  
Esprit office with any amendments.

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Alex Pauk	Music Director & Conductor
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**UPCOMING CONCERT**

# **Overdrive**

**Sunday April 2, 2017**

**Thomas Adès – *Violin Concerto – Concentric Paths*\***

**Arthur Honegger – *Pacific 231*\***

**Alexander Mossolov – *The Iron Foundry***

**John Adams – *Short Ride in a Fast Machine***

**Chris Paul Harman – *Blur***

**Alex Pauk – conductor**

**Véronique Mathieu – violin**

\*Canadian Premiere

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acknowledges the following for  
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